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RECOMMENDATIONS ON THE LEARNINGS WHICH SHOULD OCCUR IN THE LANGUAGE LAB AND IN THE CLASSROOM.

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THIS PAPER WAS PRESENTED AT A TWO-PART CONFERENCE ON PLANNING AND OPERATING LANGUAGE LABORATORIES. THE MAIN TOPIC OF THE PAPER CENTERED ON IDEAL LEARNING SITUATIONS IN THE LANGUAGE LABORATORY, CONSIDERING THE TOTAL LABORATORY-CLASSROOM ENVIRONMENT. SPECIFIC DISCUSSIONS WERE INCLUDED ON (1) LABORATORY INTEGRATION WITH THE CLASSROOM, (2) LEARNING ACTIVITIES IN THE LABORATORY, (3) LEARNING ACTIVITIES IN THE CLASSROOM, AND (4) "DO'S" AND "DON'TS" FOR BOTH THE CLASSROOM AND LABORATORY. THIS DOCUMENT IS PART OF A SERIES, ED 003 919, ED 003 924, AND ED 003 926. (RS)

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RECOMMENDATIONS ON THE LEARNINGS WHICH SHOULD OCCUR IN THE LANGUAGE LAB AND IN THE CLASSROOM

G. Mathieu

Integration with the classroom.

It is generally agreed today that whenever electromechanical aids are used, the learning in the lab should be "completely integrated" with classroom instruction. Under ideal conditions the activities in the language lab would become an integral part of the language learning process in the same way as the sciences, for example, consider their labs an integral part of their curriculum. The optimum situation would be the "clab", that is a combined classroom-laboratory where electromechanical facilities would be available at all times and at any given moment.

The completely integrated laboratory-classroom program is a goal for which the profession should strive with deliberate speed--but to advocate today the establishing of such a program for the foreseeable future means to take an unrealistic view which can do more harm than good. Under present circumstances there are very few schools and colleges in which laboratory facilities are available to permit a completely integrated program and, where the facilities are available, the program is probably lacking. Moreover, there will be many a situation where both facilities and program may be available but where the faculty would think it unwise to introduce a completely integrated audio-lingual program at this time.

We believe that a more realistic view consists in striving for a program which, while correlating the lab and classroom learning as closely as possible, assigns to each the function in the learning process which it can further most effectively and efficiently.

Once we accept that the division of labor between classroom and lab is to be determined by what each can do most effectively, our task is greatly

facilitated. For all we need to do now is to inquire into the inherent advantages that each learning locale provides.

There is, for example, a prevalent misconception that "the kinds of drill activities which are carried on in the laboratory should be the same kinds as those done in the classroom," or that "the same response as in the laboratory is possible, of course, through choral drill." The misconception lies not in the fact that the same drill activity is not possible in the classroom but in believing that it is a worthwhile activity. The truth of the matter is that when laboratory facilities are available, pattern drills in the classroom are a waste of time and energy and should be carried out only in the lab.[1]

Today we know that while "listening-and-repeating" is an important step in language learning, the method of "stimulus-and-response" is a far more effective one. In the former the learner hears a model and imitates it; in the latter he hears a stimulus and responds, that is he manipulates ("tongulates" would be le mot juste) the structures and in doing so re-creates the language on his own. "Listen-and-repeat" is learning by parrotting; "stimulus-and-response" means learning by producing. When the learner "repeats" he is a mere echo; when he "responds" he becomes the originator.

The differentiation between the learners' activity in "repeating" and "responding" is crucial in understanding why the classroom is not a favorable situation for doing pattern drills. When a pattern drill is carried out in choral groups in class, it is literally only the first student to "respond" who actually has the chance to "respond": all the others are automatically forced to merely "repeat." They can no longer respond to the teacher's stimulus because the first student to speak up has already formulated it for them: he now becomes the model (and often a wrong one) and all the others become consciously or unconsciously his echo. In short, it is only

1. Pattern drills should, however, first be presented in class, particularly in the initial stage, so that each learner may have the opportunity to be heard as an individual by the teacher the first time that he says the new pattern so that he may receive help in pronunciation, etc.

in the language laboratory that pattern drills are "stimulus-and-response" learning; when carried out in class they become a mimicry-memorization exercise for all those whose "response" sets in after the first student to respond. The greater part of the group is never given a chance to "do it on your own," and hence is robbed of the very value of pattern drill practice.

Moreover, because those learners who are the first to respond get the best practice they will learn faster and faster; while those whose activity remains essentially echoistic, fall back further and further. The lag or learning gap between those who "respond" and those who are forced to "repeat" widens progressively with time.

The above observation served merely to demonstrate <u>one</u> of the many reasons why we must be wary of demanding "complete integration between lab and classroom." So long as classroom and lab continue to live side by side and the latter is available only on a limited basis, we should encourage the working teacher to assign to each those activities which it can perform most effectively. And as long as we believe in a program which, following a pre-reading phase, continues to emphasize <u>listening</u> and <u>speaking</u> after the addition of <u>reading</u> and <u>writing</u>, each locale should be used to channel the learner's energies into the type of activity which it can provide for the best cumulative results.

Learning activities in the laboratory.

If we accept the premise that the nature of the instrument will determine the learning activity, it follows that the language laboratory is best suited for developing the learner's skills in speaking the language and understanding the spoken language. Once we accept this premise, it means that the <u>only</u> material to be presented in the laboratory is material which was intended to be heard or spoken, i. e., the language of oral production. A further corollary is that since speaking and understanding the spoken language must be done without reliance on the eye, we would be foiling the learning process if we tempted the learner to rely on his eye by providing him with written materials during the learning phase in the laboratory.

Wearing a life-belt while learning to swim slows down and handicaps the learning process; using the eye instead of the ear slows down and handicaps the speaking and understanding process.

Other inherent pedagogical and psychological advantages which make the laboratory the ideal place for audio-lingual activities are: 1) all the learners can speak and respond at the same time, 2) the isolation lessens the inhibition factor so detrimental to language learning, 3) it increases the opportunity for unlimited practice, 4) the learner can proceed at his own speed and "make up" lessons he missed, 5) he can be exposed to many voices, 6) he is no longer exposed to the mistakes of his classmates, 7) he can be given remedial help without delaying the rest of the class, 8) accurate listening is improved by eliminating distracting noises, 9) much saving in the teacher's time and energy is effected because the tape can tirelessly present the material, and 10) the learner can practice at the time of his own choice.

In short, the language lab is the most efficient locale to develop the learner's competency in controlling, re-working and assimilating the structures and sounds that are strung together to communicate meaning in speech. It serves as a <u>training ground</u> to develop the speech automatisms which the learner will use in free conversation. And because the lab cannot be used for "free conversation," that is the type of activities in which the learner's verbal reaction is unpredictable, its function is limited to developing the learner's manipulative (mechanistic) skills in oral production in preparation for the creative (purposeful) use of language in the classroom, in short, <u>live speech</u>.

There are four basic types of practice that can be offered in the laboratory:

I. Listening-Comprehension Practice

II. Mimicry-Memorization Practice

III. Creative Pattern Practice

IV. Self-evaluation Practice[2]

Each of these four practices aims at a specific objective. Each type of practice may employ a number of exercises. No single exercise should be longer than five minutes at most, but every laboratory period should preferably give the student all four types of practices. The more types of exercises used within each practice in a single laboratory period, the better. Continual variety, change of pace, and the creation of anticipation are essential for successful learning in a laboratory session. See Table I.

I. LISTENING-COMPREHENSION PRACTICE

When the FL teacher asks the learner to "listen," it may be for two purposes: 1) to prime him for imitating the sounds and structures he hears, or 2) to make him understand the meaning conveyed by sounds and patterns. The first is Mimicry-Memorization Practice; the latter Listening-Comprehension Practice. Each aims at a different objective; each has an anatomy and chemistry all of its own. Since Listening-Comprehension Practice serves to develop the learner's ability to understand the spoken language by ear alone, we would be thwarting our very objective by letting him see what he hears. (Which does not mean that he may not read it in class or at home after he has mastered it by ear alone.)

In Listening-Comprehension Practice the learner does not speak for reasons which will be discussed below; he merely tries to understand what he has heard. An essential part of Listening-Comprehension Practice consists, however, in providing the learner with a challenge that will help him to understand or check what he has heard, and this check should avoid any attempt to translate on the part of the learner.

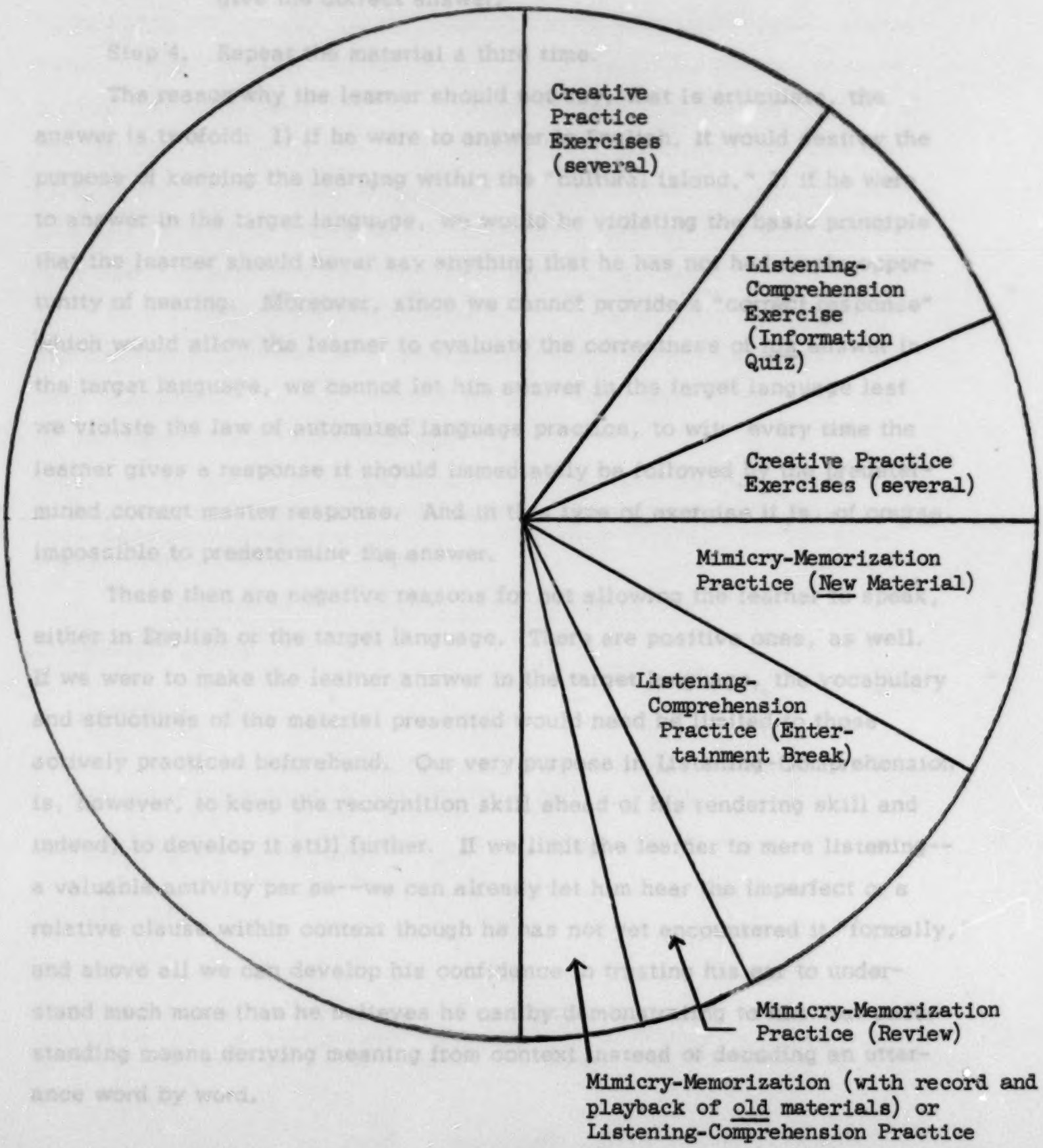
The following format should be observed in devising a Listening-Comprehension Practice exercise:

2. Language laboratories which are not equipped with a student recording and playback facility in every booth cannot make use of the self-evaluatory practice on a mass basis. A student, however, can be recorded if the facilities include one or more tape recorders which are made available to each student from time to time.

Table I

Typical 30-Minute Automated Language Lab. Period

(All the directions to learner are recorded on tape)


Start
Creative Practice Exercises (several)
Listening-Comprehension Exercise (Information Quiz)
Creative Practice Exercises (several)
Mimicry-Memorization Practice (New Material)
Listening-Comprehension Practice (Entertainment Break)
Mimicry-Memorization Practice (Review)
Mimicry-Memorization (with record and playback of old materials) or Listening-Comprehension Practice

Step 1. Present the material at a fairly normal rate of speech and make it as life-like as possible. Use the number of voices needed in a dialog.

Step 2. Repeat the material slightly faster.

Step 3. Present questions on the content with pauses for the student to think about the answer without saying it. After each pause give the correct answer.

Step 4. Repeat the material a third time.

The reason why the learner should not say, that is articulate, the answer is twofold: 1) if he were to answer in English, it would destroy the purpose of keeping the learning within the "cultural island," 2) if he were to answer in the target language, we would be violating the basic principle that the learner should never say anything that he has not had ample opportunity of hearing. Moreover, since we cannot provide a "correct response" which would allow the learner to evaluate the correctness of his answer in the target language, we cannot let him answer in the target language lest we violate the law of automated language practice, to wit: every time the learner gives a response it should immediately be followed by the predetermined correct master response. And in this type of exercise it is, of course, impossible to predetermine the answer.

These then are negative reasons for not allowing the learner to speak, either in English or the target language. There are positive ones, as well. If we were to make the learner answer in the target language, the vocabulary and structures of the material presented would need be limited to those actively practiced beforehand. Our very purpose in Listening-Comprehension is, however, to keep the recognition skill ahead of his rendering skill and indeed, to develop it still further. If we limit the learner to mere listening--a valuable activity per se--we can already let him hear the imperfect or a relative clause within context though he has not yet encountered it "formally," and above all we can develop his confidence in trusting his ear to understand much more than he believes he can by demonstrating to him that understanding means deriving meaning from context instead of decoding an utterance word by word.

The art of formulating the questions requires likewise special attention. Usually teachers ask questions to test what their students know--but in Listening-Comprehension Practice the questions should not be designed to <u>test</u> but to <u>teach</u>. Adapting the Socratic Method to our own purposes, questions should be formulated in such a way as to lead the learner to inevitably come to understand what he has heard. In short, the questions should be an <u>aid</u> to the learner, gently prodding him by means of suggestive questions, circumlocutions, antonyms, synonyms, and other devices to come gradually to understand what he has heard without ever feeling the need of translating. In order to abet this purpose, it is of course imperative that all questions avoid asking about minute details that would make the learner feel that he is being tested on his ability to remember. Our sole purpose is to help him to understand the gist of what he has heard.

Step 4, that is the presentation of the material after the questions and answers is perhaps the most important one. For now the learner has been challenged. He will be listening with "both ears" to discover what he may have missed or misunderstood.

A Note on the Examples: All the examples will be in English. The reader should imagine that he is a foreigner learning English as a second language. To get the effect of the exercises, they should be read aloud. For further clarification, please note that everything to be recorded on the tape in the foreign language is shown in CAPITAL LETTERS in this manual.

Examples of Listening Comprehension Exercises

A. Situation Dialog

Example

WE ARE IN PARIS. PAUL IS TALKING TO A POLICEMAN. LET'S APPROACH AND HEAR WHAT THEY ARE SAYING.[3]

"EXCUSE ME, OFFICER."

"YES, SIR."

3. All the instructions, including those concerning the handling of the equipment, such as "Now get set for recording your voice," or "Before you leave your booth be sure to turn off all controls," should be recorded on the tape so that they are heard at the precise time when they are needed. The instructions should preferably

"WHERE IS THE NEAREST POST OFFICE?"

"STRAIGHT AHEAD TO YOUR LEFT."

"HOW FAR IS IT?"

"ABOUT THREE MINUTES WALK."

NOW LET'S LISTEN TO THEM AGAIN. (Dialog is repeated at a faster rate of speech.)[4]

NOW YOU WILL HEAR THREE QUESTIONS. AFTER EACH QUESTION THERE WILL BE A SILENT PAUSE IN WHICH YOU HAVE TIME TO THINK OF THE ANSWER. DO NOT SAY THE ANSWER; JUST THINK ABOUT IT. THEN YOU WILL HEAR THE CORRECT ANSWER TO CHECK YOUR UNDERSTANDING.

WHAT DID PAUL WANT TO KNOW? (pause)[5] HE ASKED FOR THE NEAREST POST OFFICE.[6]

WAS THE POST OFFICE NEAR OR FAR? (pause) IT WAS VERY NEAR. JUST THREE MINUTES WALK.

WAS THE POST OFFICE TO THE LEFT? (pause) NO, IT WAS STRAIGHT AHEAD.

3. (cont'd) be in the target language. However, if there is the least doubt that the student will understand the instructions, they should be followed by an English translation. It should always be borne in mind that the machine cannot answer questions. If the student has not understood the instructions, the exercise will be lost on him. He will feel frustrated and helpless. If the student hears the instructions in the target language first, he will still be challenged. As he becomes more proficient and gets to know the various instructions, he can be weaned from reliance on the follow-up translation. After he has heard one kind of instruction for several laboratory periods, it will no longer be necessary to translate it. Whenever the teacher uses English it is suggested that he lower his voice, almost whisper the English. This will make the student feel that the use of English is but a necessary crutch and is not the vital part of the practice. The target language should always be spoken with clarity and emphasis, taking care at the same time never to depart from natural intonation, pronunciation and speed.

4. Artificially slow speech should never be presented to students, even at the very beginning of their language study. This is in keeping with the basic principle that in all its aspects, the language is to be taught as it is and not as anyone might think it should be. Material may be kept within the ability range of beginners by using shorter units, by employing only vocabulary and structural items already familiar to the class, and by further repetitions of the passage. The different rates of speed referred to must both fall within the range of normal speech, so that pronunciation and intonation patterns will not be distorted in any way. In addition to varying the speed slightly, the dialog might be presented the second (and third) time with other voices and/or slight variations in style.

5. Pause in which the student thinks about the answer. Remember that in all examples the text in capital letters is what the teacher or other master voices say on tape in the target language. The pauses in parentheses indicate the time space in which the student is either thinking, speaking, or engaged in some other response. The best way to get the feel of these exercises is to pronounce them out loud.

6. The answers to the questions in this exercise are given in the target language.

NOW LET'S LISTEN ONCE AGAIN TO PAUL AND THE POLICEMAN IN PARIS. (Dialog follows for the third time.)

A variant which sharpens the student's aural discrimination is the multiple choice answer. After hearing the above dialog twice, the student is instructed:

Example

I SHALL NOW ASK YOU THREE QUESTIONS. EACH QUESTION HAS THREE POSSIBLE ANSWERS, A, B, AND C. CHOOSE THE CORRECT ANSWER BY LETTER. THEN YOU WILL HEAR THE CORRECT LETTER TO CHECK YOUR UNDERSTANDING.

DID PAUL ASK THE POLICEMAN HOW TO GET TO A, THE RAILROAD STATION, B, THE POST OFFICE, C, THE EIFFEL TOWER? (pause) B, THE POST OFFICE, IS THE CORRECT ANSWER.

Etc. etc.

The multiple-choice answer has, of course, the advantage that to an even greater degree it eliminates the temptation to translate, and keeps the student immersed in the target language. He does not even think of the answer in English.

B. Information Quiz

An exercise with built-in suspense is a five-minute quiz program that can be included in every laboratory period. The student almost forgets that he is in the process of learning a foreign language because he becomes absorbed in finding the answer.

Example

AND NOW AGAIN OUR POPULAR PROGRAM WITH PROFESSOR KNOW-IT-ALL. HE ASKS THE QUESTIONS AND YOU THINK OF THE ANSWER. THEN YOU WILL HEAR THE CORRECT RESPONSE.

WHO WROTE HAMLET? WHO WROTE HAMLET? (pause) SHAKESPEARE.

WHAT IS THE CAPITAL OF SPAIN? WHAT IS THE CAPITAL OF SPAIN? (pause) MADRID.

Etc. etc.

The questions for the Information Quiz can be drawn from three sources: class reading, materials the learner is studying in his courses in science,

civics, geography, etc., or general information. When drawn from the latter source, questions can range over many fields of interest: literature, geography, science, or any subject matter with which the student is likely to be familiar. Questions may be formulated so as to require precise comprehension in order to know the correct response, but there is also definite value in the type of question which makes it possible for the student to answer correctly if he comprehends the gist only and not necessarily every word. Such an exercise is valuable in training students in the art of comprehending a little more than they can be absolutely sure of, that is, to derive meaning from context instead of decoding a sentence word by word.

C. True or False Challenge

Example

AND NOW OUR TRUE OR FALSE CHALLENGE. AFTER EACH STATEMENT YOU WILL HEAR, "TRUE OR FALSE?". IN THE PAUSE THAT FOLLOWS, THINK "TRUE" IF YOU BELIEVE THE STATEMENT IS TRUE, AND "FALSE" IF YOU BELIEVE IT TO BE FALSE. THEN YOU WILL HEAR THE CORRECT ANSWER.

IRON EXPANDS WHEN HEATED. IRON EXPANDS WHEN HEATED.

TRUE OR FALSE? (pause) TRUE.

TUESDAY COMES BEFORE WEDNESDAY. TUESDAY COMES BEFORE WEDNESDAY.

TRUE OR FALSE (pause) TRUE.

Etc. etc.

D. Entertainment Break

The student will appreciate it if the routine practice of every laboratory session is broken about midway by an entertaining item. Since it will necessarily contain some expressions the student has not encountered before, they should be explained before the story, anecdote, or song begins. Like the previous exercises, this one will be followed by several questions on content.

Example

AND NOW OUR SURPRISE OF THE WEEK. THIS WEEK WE READ IN CLASS ABOUT VOLTAIRE. AS YOU RECALL, VOLTAIRE HAD A BITING SENSE OF HUMOR. HERE IS AN ANECDOTE ABOUT HIM WHICH YOU WILL ENJOY. BUT BEFORE WE BEGIN, HERE ARE A FEW EXPRESSIONS WHICH YOU MAY NOT KNOW.

(The teacher on tape now says the new expressions in the following sequence: 1) target language, 2) translation, 3) again in the target language.) And now our anecdote about Voltaire. RELAX, AND LISTEN CAREFULLY.

Note. For this type of exercise, which is intended to entertain while instructing, the answers to the questions on content might be given in both the target language and English. This way the student who may not have understood the "point" of the story will not feel left out of the fun that the rest of the class is having. Here again it is recommended that anything translated for the student, such as the new expressions above or the answers to the questions, be immediately repeated in the target language so that the acoustical impression left with the student is not that of English but that of the target language itself.

II. MIMICRY-MEMORIZATION PRACTICE

New structures, forms and vocabulary may be incorporated into short dialogs to be presented orally, practiced in order to acquire correct pronunciation and intonation, and memorized. Such material will be composed of relatively short sentences in the early stages of instruction.

A. Presentation of Dialogs Composed of Short Sentences

It is suggested that new dialog material be broken into groups of four to six sentences and that the following steps be observed:

Step 1. The student hears the entire four to six-line group five to ten times without repeating. This recommendation is based on the experience that much failure in pronunciation at an early level is due to the fact that students fail to hear accurately first.

Hearing each sentence several times before calling for repetition is intended to help students absorb the sounds better.

Step 2. Student hears each line at least three times with a pause for repetition, i.e.:

Model sentence #1. (pause for repetition)
Model sentence #1. (pause for repetition)
Model sentence #1. (pause for repetition)

Letting the student hear and repeat the sentence at least three times puts him at ease and lets him be freer "to take a chance" on the first and second repetition. Moreover, the second and third model and repetition provide the student with an immediate opportunity for self-correction. It is only in articulating the sentence that the student discovers where his difficulties lie.

Step 3. The student again hears the entire four to six line group. This time each model sentence is heard only once and repeated by the student only once.

Step 4. When all the groups of sentences composing the dialog have been presented and practiced in this manner, the entire dialog may be reviewed, each sentence being heard once and repeated once by the student.

Example of Steps 1, 2 and 3

LISTEN WITHOUT REPEATING.

CAN'T YOU COME ALONG?

SORRY, I CAN'T.

WELL, THEN SOME OTHER TIME.

I HOPE SO.

CAN'T YOU COME ALONG?

SORRY, I CAN'T.

WELL, THEN SOME OTHER TIME.

I HOPE SO.

(Student hears the same dialog several times more without repeating.)

NOW LISTEN AND REPEAT.

CAN'T YOU COME ALONG? (pause) CAN'T YOU COME ALONG? (pause) CAN'T YOU COME ALONG? (pause)

SORRY, I CAN'T. (pause) SORRY, I CAN'T. (pause) SORRY, I CAN'T. (pause)

WELL, THEN SOME OTHER TIME. (pause) WELL, THEN SOME OTHER TIME. (pause) WELL, THEN SOME OTHER TIME. (pause)

I HOPE SO. (pause) I HOPE SO. (pause) I HOPE SO. (pause)

LISTEN AND REPEAT ONCE MORE.

CAN'T YOU COME ALONG? (pause)

SORRY, I CAN'T. (pause)

WELL, THEN SOME OTHER TIME. (pause)

I HOPE SO. (pause)

Materials once learned should never be allowed to lie dormant for long. Reinforcement through frequent recurrence and re-practice is essential for the success of the mimicry-memorization process. Such reinforcement can be provided by means of a cumulative review in which each phrase learned in previous dialogs is reviewed at regular intervals in the course of the year's work. In such a cumulative review it should prove sufficient to have the student hear and repeat each phrase only once in each session. It is also suggested that the dialogs practiced in the laboratory be acted out in class by means of teacher-student dialogs (and reversed roles student-teacher dialogs), pupil-pupil chain dialogs, and situation dialogs between two or more students.

B. Longer Sentences

Longer sentences are best presented in meaningful thought units increasing in length. The student has enough of a job trying to imitate the sounds he hears; we should not ask him to memorize at the same time a sequence of ten or more words.

As the following example shows, the sentence is broken up into thought units beginning at the end of the sentence. The purpose of this is to insure that the speech melody of each unit corresponds at all times to the complete sentence.[7]

Each phrase is presented in the same fashion. The longer phrases selected for mimicry-memorization practice should always be of the type

7. For a complete discussion, see Patricia O'Connor, Modern Foreign Languages in High School: Prereading Instruction, pp. 20-21, Office of Education, Washington 25, D. C. (There is no charge for this circular.)

encountered in conversation. The reader might give some thought to the question as to whether any material that would not be used in conversation, such as literary prose, should ever be offered in laboratory practice for anything except perhaps listening-comprehension practice.

Example

YOU WILL NOW HEAR A SENTENCE FIVE TIMES. LISTEN, BUT DO NOT REPEAT.

YESTERDAY WE WENT TO THE BEACH BUT THEN IT BEGAN TO RAIN. (Repeated four times.)

NOW LISTEN AND REPEAT.

IT BEGAN TO RAIN. (pause) IT BEGAN TO RAIN. (pause)

THEN IT BEGAN TO RAIN. (pause) THEN IT BEGAN TO RAIN. (pause)

BUT THEN IT BEGAN TO RAIN. (pause) BUT THEN IT BEGAN TO RAIN. (pause)

WE WENT TO THE BEACH BUT THEN IT BEGAN TO RAIN. (pause) WE WENT TO THE BEACH BUT THEN IT BEGAN TO RAIN. (pause)

YESTERDAY WE WENT TO THE BEACH BUT THEN IT BEGAN TO RAIN. (pause)
YESTERDAY WE WENT TO THE BEACH BUT THEN IT BEGAN TO RAIN. (pause)

III. CREATIVE PATTERN PRACTICE

An effective laboratory program should go far beyond mere listening-comprehension and mimicry-memorization exercises. Creative practice exercises, such as the ones indicated below, are perhaps the most valuable type of practice because they challenge the learner to recreate or restate a variety of patterns without the help of an immediately preceding model. They are a necessary intermediate step between the memorization of models and free conversation. Furthermore, no other type of practice is as effective in achieving mastery of structure and form. In other words, Creative Practice exercises are that phase of language learning in which the student gains control of "grammar" not by pondering over it but by practicing it, not by analysis but by analogy, by doing rather than thinking.

It should be clearly understood that the purpose of pattern drills is not to test, however informally, the student's knowledge of rules or generalizations previously studied. The drills are not traditional puzzles to be solved intellectually; they are practice in doing what is right, and it should be easy for the attentive student to respond correctly.

Creative Practice exercises are the most challenging part of automated language practice. Although they are not designed to test in the academic meaning, they challenge the learner because they are in effect a continual series of self-tests. But these tests are not designed to test but to teach. Immediately after giving his solution-response, the learner hears the correct response from the "teacher on tape." Motivation is therefore not only increased because of the continual challenge but because the learner has an immediate check on his performance.

It is suggested that in the beginning stages of creative practice every exercise should have but a single objective. The student should be asked to manipulate only one element at one time. And the variation that the teacher expects the student to make should be the only one that can be made.

In other words, creative practice is not free conversation but systematic and sustained practice in a specific linguistic structure predetermined by the teacher. Predetermination of the student's solution-response is necessary because the machine cannot evaluate the correctness of the student's solution. The task of evaluation must therefore be shifted to the student himself. If the exercise is so devised that there can be only one solution, and if the student hears and repeats it, he will have sufficient means of evaluating his performance. Therefore every Creative Pattern Practice exercise must contain the built-in, self-correcting response.

Every creative pattern drill should be based on the audio-form of the language and be constructed according to the findings of structural linguistics.

At later stages, when a student has mastered a structural point completely, he may be asked to vary additional elements in a single exercise. Such an exercise should, however, have only one correct response. For an example of a Multivariation Exercise, see the following.

The following format should be observed in devising an exercise for creative practice: (see Table II)

The Perception Phase

Step 1. The learner hears and repeats at least five models (both stimulus and response) which make clear what the underlying structure is and how it is changed.

The Creative Phase

Step 2. The student (a) hears a cue and (b) attempts to give the correct response.

Step 3. The student (a) hears the taped voice give the correct response and (b) repeats it. This serves either to confirm to the student that he was right, or to help eradicate any imperfect speech habits he may be developing.

It should be noted that the act of phonating the correct response is perhaps at times the only way that a learner will become aware that his structures were not the same as that of the master correct response.

There are four basic types of creative practice exercises:

1. Pattern re-creation. The student is required to restate a pattern--an idiom, a phrase, or an expression--which does not involve any grammatical changes such as variation in form (singular to plural, present to past, etc.) or variation in word order.
2. Pattern mutation. The student is required to manipulate morphology, such as transforming present to past, singular into plural, nouns into pronouns, etc.
3. Pattern rearrangement. The student is required to manipulate syntax, that is, he is asked to transform the word order of a phrase into a new word order which communicates a new meaning or is required by the type of sentence structure being drilled.

   Note: Types 2 and 3 are often combined into one, i.e., the learner changes both forms and syntax.

4. Vocabulary building. The student is required to form new words from a given root word, such as nouns from verbs, adjectives from nouns, etc.

Several mechanisms can be used for devising exercises which may be any of the four basic types:

Table II

Diagram of Creative Practice in 4-Cycle Exercise

Student has completed Step 1, the Perception Phase. Diagram shows Steps 2 and 3.

2a	2b	3a	3b
Cue from tape	Pause in which student attempts to give correct response	Correct response by tape	Pause in which student repeats corrent response
I know George	I know it (Incorrect response)	I know him	I know him

The above diagram shows the same 4-cycle exercise in which the student gives an incorrect response. This is an exercise in pronoun selection and placement.

a. Substitution mechanism. The student is required to substitute one element (i. e. , word, phrase or form) for another element.

b. Expansion mechanism. The student is required to expand a statement by preceding it with an element, adding or inserting an element.

c. Question and answer mechanism. The student is required to answer a question.

d. Combination mechanism. The student is required to link two independent statements into a single sentence with a different meaning.

e. Directed dialog mechanism. The student is required to address an utterance to someone, according to instructions.

f. Priming mechanism. The student is required to manipulate the language according to specific instructions employing grammatical terminology.

It should be noted that the "mechanisms" are not an end in itself but merely a means for activating the learner's use of the language. In other words, in a substitution mechanism our aim is not to have the learner substitute but to have him create the pattern by means of various substitutions which he is given. The mechanisms serve further to practice one and the same structure by various means. For example the structure "il faut que" could be practiced by three or four of the various mechanisms within one lab period thus illustrating its use from different angles.

Examples

The following four examples illustrate the four basic exercise types employing the substitution mechanism.[8]

1. Pattern Re-creation. Practice in using the phrase give me with various objects.

Example

LISTEN AND REPEAT.

JOHN, GIVE ME THE BOOK. (pause)

JOHN, GIVE ME THE PEN. (pause)

JOHN, GIVE ME THE CHALK. (pause)

8. It is again suggested that the reader say the exercises out loud in order to get the feel of the way they work in practice. Table III shows how the next few examples would look in Spanish, German and French.

Table III

Example of Pattern Re-creation Exercise in French

Ecoutez et répétez. Listen and repeat.

Jean, donnez-moi le livre. (pause)
Jean, donnez-moi la plume. (pause)
Jean, donnez-moi la craie. (pause)
Etc.

Maintenant essayez tout seul. Demandez à Jean de vous donner les objets suivants. Now try it on your own. Ask John to give you the following objects. Et répétez la réponse correcte. And repeat the correct response.

Le livre. (pause) Jean, donnez-moi le livre. (pause)
La plume. (pause) Jean, donnez-moi la plume. (pause)
La craie. (pause) Jean, donnez-moi la craie. (pause)
Etc.

Example of Pattern Re-creation Exercise in German

Hören Sie zu und wiederholen Sie nach mir. Listen and repeat.

Er hat ein Buch. (pause) Hat er ein Buch? (pause)
Er hat eine Feder. (pause) Hat er eine Feder? (pause)
Er hat ein Auto. (pause) Hat er ein Auto? (pause)
Etc.

Und jetzt versuchen Sie es allein. Fragen Sie, ob "er" die folgenden Dinge hat. Now try it on your own. Ask whether "he" has the following objects.

Wiederholen Sie die richtige Antwort. Repeat the correct response.

Ein Buch. (pause) Hat er ein Buch? (pause)
Eine Feder. (pause) Hat er eine Feder? (pause)
Ein Auto. (pause) Hat er ein Auto? (pause)

Example of Pattern Re-creation Exercise in Spanish

Escuche y repita. Listen and repeat.

Veo una pluma. (pause) Veo dos plumas. (pause)
Veo un libro. (pause) Veo dos libros. (pause)
Veo una casa. (pause) Veo dos casas. (pause)

Ahora, hágalo a solas. Diga que ve dos de los objetos siguientes. Now on your own. Say that you see two of the following objects. Repita la respuesta correcta. Repeat the correct response.

Veo una pluma. (pause) Veo dos plumas. (pause)
Veo un libro. (pause) Veo dos libros. (pause)
Veo una casa. (pause) Veo dos casas. (pause)

JOHN, GIVE ME THE INK. (pause)

JOHN, GIVE ME THE PENCIL. (pause)

NOW ON YOUR OWN. ASK JOHN TO GIVE YOU THE FOLLOWING OBJECTS.

AND PLEASE REPEAT THE CORRECT RESPONSE.

THE BOOK. (pause)[9] JOHN, GIVE ME THE BOOK. (pause)[10]

THE PEN. (pause) JOHN, GIVE ME THE PEN. (pause)

THE CHALK. (pause) JOHN, GIVE ME THE CHALK. (pause)

THE INK. (pause) JOHN, GIVE ME THE INK. (pause)

THE PENCIL. (pause) JOHN, GIVE ME THE PENCIL. (pause)

2. Pattern Mutation. Practice in transforming singular into plural.

Example

LISTEN AND REPEAT.

I SEE A PEN. (pause) I SEE TWO PENS. (pause)

I SEE A BOOK. (pause) I SEE TWO BOOKS. (pause)

I SEE A TREE. (pause) I SEE TWO TREES. (pause)

I SEE A CLOCK. (pause) I SEE TWO CLOCKS. (pause)

I SEE A CAR. (pause) I SEE TWO CARS. (pause)

NOW TRY IT ON YOUR OWN. SAY THAT YOU SEE TWO OF THE FOLLOWING OBJECTS.

AND REPEAT THE CORRECT RESPONSE.

I SEE A PEN. (pause) I SEE TWO PENS. (pause)

I SEE A BOOK. (pause) I SEE TWO BOOKS. (pause)

I SEE A TREE. (pause) I SEE TWO TREES. (pause)

I SEE A CLOCK. (pause) I SEE TWO CLOCKS. (pause)

I SEE A CAR. (pause) I SEE TWO CARS. (pause)

3. Pattern Rearrangement. Practice in formulating a question by means of changing the word order from subject-verb to verb-subject.

9. This is the pause in which the student attempts to re-create the entire sentence. It should be longer than a pause in which the student merely repeats.

10. This is the pause in which the student repeats the correct response he has just heard.

Example

LISTEN AND REPEAT.

HE HAS A BOOK. (pause) HAS HE A BOOK? (pause)

HE HAS A PEN. (pause) HAS HE A PEN? (pause)

HE HAS A CAR. (pause) HAS HE A CAR? (pause)

HE HAS A PENCIL. (pause) HAS HE A PENCIL? (pause)

HE HAS A BICYCLE. (pause) HAS HE A BICYCLE? (pause)

NOW ON YOUR OWN. ASK WHETHER "HE" HAS THE FOLLOWING OBJECTS. AND REPEAT THE CORRECT RESPONSE.

A BOOK. (pause) HAS HE A BOOK? (pause)

A PEN. (pause) HAS HE A PEN? (pause)

A CAR. (pause) HAS HE A CAR? (pause)

A PENCIL. (pause) HAS HE A PENCIL? (pause)

A BICYCLE. (pause) HAS HE A BICYCLE? (pause)

4. Vocabulary Building.

Example

As you recall, we learned this week in class that many verbs can be turned into nouns by adding the sound er. Such a verb then communicates the idea that the person is engaged in the activity expressed by the verb.

LISTEN AND REPEAT.

I PAINT. (pause) I AM A PAINTER. (pause)

I SWIM. (pause) I AM A SWIMMER. (pause)

I DANCE. (pause) I AM A DANCER. (pause)

I WRITE. (pause) I AM A WRITER. (pause)

I WORK. (pause) I AM A WORKER. (pause)

NOW TRY IT ON YOUR OWN. SAY WHAT YOU ARE. AND REPEAT THE CORRECT RESPONSE.

I PAINT. (pause) I AM A PAINTER. (pause)

I SWIM. (pause) I AM A SWIMMER. (pause)

I DANCE. (pause) I AM A DANCER. (pause)

I WRITE. (pause) I AM A WRITER. (pause)

I WORK. (pause) I AM A WORKER. (pause)

Note. As you will have observed, the above exercise was preceded by a grammatical "explanation." The word explanation is in quotes because it is in fact not an explanation of a new grammatical point. Although the language laboratory does not lend itself to the analysis or explanation of grammatical or structural points,[11] it may be useful at times to refresh the student's memory of the grammatical structure he is about to practice by drawing his attention to it.

On the other hand, as preceding examples have illustrated, the laboratory is eminently effective in presenting forms and structural patterns by the inductive method and through analogy. If such a procedure is used, the student will then hear the structural or grammatical point he has been practicing explained at a later time in class, if at all.

The reader will note also that this vocabulary building exercise presented vocabulary not as isolated constructions but as integral parts of sentences. As a cardinal principle it might be stated that any utterance that the learner makes in a laboratory should always be a complete sentence that is both natural and plausible.

It will also be noted that the instructions to the learner have avoided the use of grammatical terminology. If the audio-lingual method is to be applied properly in the laboratory, the instructions should always try to elicit from a learner a verbal behavior that is as lifelike as possible. Instead of directing him to "Change the present indicative to the past," it is in keeping with the communicative approach to language learning to direct the learner to "Say that the action you will hear happened yesterday." The teacher need not be concerned about using simple vocabulary in the drills. Our purpose is to implant correct structures and this is furthered when the learner does not have to concentrate on understanding unfamiliar words.

Thus far we have illustrated the four basic types of creative pattern practice exercises employing the substitution mechanism. Although our examples were in English, the reader will readily see how these principles and mechanisms can be adapted to the foreign language he is teaching.

Space does not permit illustrating all four basic types (pattern recreation, pattern mutation, pattern rearrangement, vocabulary building) in the following examples of the other mechanisms that can be used. Only one or two basic types will be shown.

Expansion mechanism

a. Practice in completing a statement with a logical conclusion. (The student is required to expand the statement by adding an element.)

Example

LISTEN AND REPEAT.

IN THE MORNING WE GO TO SCHOOL. (pause) IN THE AFTERNOON WE GO HOME. (pause)

AFTER BREAKFAST WE GO TO SCHOOL. (pause) AFTER LUNCH WE GO HOME. (pause)

(Student hears and repeats more models for saturation practice.)

11. One of the reasons is, of course, that the student has no opportunity to ask questions. Furthermore, English would have to be used and any time that English is used by the teacher in the laboratory, valuable time for practice of the target language is lost to the student.

NOW ON YOUR OWN. SAY WHAT YOU ARE DOING AT THE TIME OF THE DAY YOU WILL HEAR. AND REPEAT THE CORRECT RESPONSE.

IN THE MORNING. (pause) IN THE MORNING WE GO TO SCHOOL. (pause)

IN THE AFTERNOON. (pause) IN THE AFTERNOON WE GO HOME. (pause)

Etc. etc.

b. Practice in using the present and past of the verb go in the first person singular. (The student is required to expand a cue by inserting an element.)

Example

LISTEN AND REPEAT.

TODAY I GO TO SCHOOL. (pause) YESTERDAY I WENT TO SCHOOL. (pause)

TODAY I GO TO THE BEACH. (pause) YESTERDAY I WENT TO THE BEACH. (pause)

(Student hears and repeats more models for saturation practice.)

NOW ON YOUR OWN. SAY WHAT YOU ARE DOING TODAY AND WHAT YOU DID YESTERDAY. AND REPEAT THE CORRECT RESPONSE.

TODAY, SCHOOL. (pause) TODAY I GO TO SCHOOL. (pause)

YESTERDAY, SCHOOL. (pause) YESTERDAY I WENT TO SCHOOL. (pause)

TODAY, THE BEACH. (pause) TODAY I GO TO THE BEACH. (pause)

Etc. etc.

Note. Expansion exercises are not "fill-the-blank" type exercises. For example, in the preceding exercises the student was not asked to complete a sentence started by the teacher, such as "in the morning we go (pause)" or "Today I (pause) to school." "Fill-the-blank" exercises do violence to the natural way people talk. This is particularly noticeable on tape when one voice (the teacher's) starts a sentence and another voice (the student's) completes it. Moreover, "fill-the-blank" exercises often destroy natural liaison of the spoken language.

c. Practice in using transposed word order (as in German) in dependent clauses. (Learner is required to expand the statement by preceding it with an element.)

Example

LISTEN AND REPEAT.

TODAY IT IS HOT. (Pause) HE SAYS THAT TODAY IT HOT IS. (pause)

THE WEATHER IS NICE. (pause) HE SAYS THAT THE WEATHER NICE IS. (pause)

(Learner hears and repeats more models for saturation practice.)

NOW TRY IT ON YOUR OWN. PRECEDE EACH STATEMENT YOU WILL HEAR BY HE SAYS THAT... REPEAT THE CORRECT RESPONSE.

TODAY IT IS HOT. (pause) HE SAYS THAT TODAY IT HOT IS. (pause)

MOTHER IS HERE. (pause) HE SAYS THAT MOTHER HERE IS. (pause)

Etc. etc.

Question and Answer mechanism

a. Practice in telling time.

Example

LISTEN AND REPEAT.

DOES SCHOOL BEGIN AT EIGHT? (pause) NO, IT BEGINS AT HALF PAST EIGHT. (pause)

DOES THE TRAIN ARRIVE AT SEVEN? (pause) NO, IT ARRIVES AT HALF PAST SEVEN. (pause)

(Student hears and repeats more models for saturation practice.)

NOW ON YOUR OWN. ANSWER EACH QUESTION BY SAYING THAT THE ACTION BEGINS HALF AN HOUR LATER. AND REPEAT THE CORRECT RESPONSE.

DOES SCHOOL BEGIN AT EIGHT? (pause) NO, IT BEGINS AT HALF PAST EIGHT. (pause)

DOES THE TRAIN ARRIVE AT SEVEN? (pause) NO, IT ARRIVES AT HALF PAST SEVEN. (pause)

Etc. etc.

b. Practice in changing form of adjective. (Inflection exercise)

Note. In English adjectives do not, of course, change their form. For demonstration purposes let us suppose that it would change its form when used with a feminine noun by adding the sound elle.

Example

LISTEN AND REPEAT.

FATHER IS GOOD. (pause) MOTHER IS GOODELLE. (pause)

JOHN IS NICE. (pause) JANE IS NICELLE. (pause)

(Student hears and repeats more models for saturation practice.)

NOW ON YOUR OWN. ANSWER EACH QUESTION. AND REPEAT THE CORRECT RESPONSE.

FATHER IS NICE. AND MOTHER? (pause) MOTHER IS NICELLE. (pause)

JOHN IS GOOD, AND JANE? (pause) JANE IS GOODELLE. (pause)

Etc. etc.

Note. The question "and mother," "and Jane," is added to help the student concentrate on the task at hand. He may not remember the female "opposite" of the person or object mentioned.

Combination mechanism

a. Practice in use of subjunctive forms.

Example

LISTEN AND REPEAT.

HE HAS NO TIME. (pause) HE CANNOT COME. (pause) IF HE HAD TIME, HE WOULD COME. (pause)

HE HAS NO MONEY. (pause) HE CANNOT BUY IT. (pause) IF HE HAD MONEY, HE WOULD BUY IT. (pause)

(Student hears and repeats more models for saturation practice.)

NOW ON YOUR OWN. LINK THE TWO STATEMENTS YOU WILL HEAR INTO A SENTENCE BEGINNING WITH IF. PLEASE REPEAT THE CORRECT RESPONSE.

HE HAS NO TIME. HE CANNOT COME. (pause) IF HE HAD TIME, HE WOULD COME. (pause)

HE HAS NO MONEY. HE CANNOT BUY IT. (pause) IF HE HAD MONEY, HE WOULD BUY IT. (pause)

Etc. etc.

b. Practice in using the pronouns he, she, they.

Example

LISTEN AND REPEAT.

FATHER WORKS IN THE GARDEN. (pause) FATHER ENJOYS IT. (pause)

HE WORKS IN THE GARDEN AND HE ENJOYS IT. (pause)

JOHN SWIMS IN THE POOL. (pause) JOHN ENJOYS IT. (pause)

HE SWIMS IN THE POOL AND HE ENJOYS IT. (pause)

(Student hears and repeats more models for saturation practice.)

NOW ON YOUR OWN. LINK THE TWO STATEMENTS YOU WILL HEAR INTO A SENTENCE AND USE HE. AND REPEAT THE CORRECT RESPONSE.

FATHER WORKS IN THE GARDEN. FATHER ENJOYS IT. (pause)

HE WORKS IN THE GARDEN AND HE ENJOYS IT. (pause)

JOHN SWIMS IN THE POOL. JOHN ENJOYS IT. (pause)

HE SWIMS IN THE POOL AND HE ENJOYS IT. (pause)

Etc. etc.

Synopsis Drill

After the pronouns she, and they have been presented and practiced in similar fashion and fully mastered after several lab workouts, the learner is instructed:

MOTHER WORKS IN THE GARDEN. MOTHER ENJOYS IT. (pause)

SHE WORKS IN THE GARDEN AND SHE ENJOYS IT. (pause)

MOTHER AND FATHER WORK IN THE GARDEN. MOTHER AND FATHER ENJOY IT. (pause)

THEY WORK IN THE GARDEN AND THEY ENJOY IT. (pause)

Etc. etc.

A synopsis drill, then, can be defined as a drill in which related structures which the learner has practiced individually are presented for random practice.

Directed dialog mechanism

a. Practice in pattern "I don't. . . you."

Exercise

LISTEN AND REPEAT

TELL ME YOU DON'T UNDERSTAND ME. (pause) I DON'T UNDERSTAND YOU. (pause)

TELL ME YOU DON'T LIKE ME. (pause) I DON'T LIKE YOU. (pause)

TELL ME YOU DON'T SEE ME. (pause) I DON'T SEE YOU. (pause)

(Student hears and repeats more models for saturation practice.)

NOW TRY IT ON YOUR OWN. TELL ME WHAT YOU WILL BE INSTRUCTED TO SAY. BE SURE TO REPEAT THE CORRECT RESPONSE.

TELL ME YOU DON'T HEAR ME. (pause) I DON'T HEAR YOU. (pause)

TELL ME YOU DON'T UNDERSTAND ME. (pause) I DON'T UNDERSTAND YOU. (pause)

Etc. etc.

Priming mechanism

In most of the preceding exercises the learner was instructed to "answer," to "ask," to "say," etc. Whenever possible the directions to the student should make him feel that even in the laboratory he is still practicing language as a means of communication. It is suggested that directions such as "Make a sentence with...," "Complete the sentence by...," etc. be avoided.

At a more advanced level, however, the priming mechanism can be used as a catchall mechanism for exercises in which the teacher wants the learner to manipulate the language in accordance with instructions employing grammatical terminology.

a. Practice in present and past of irregular verbs.

Example

LISTEN AND REPEAT.

TODAY I BUY A CAR. (pause) YESTERDAY I BOUGHT A CAR. (pause)

TODAY I BUY A BOOK. (pause) YESTERDAY I BOUGHT A BOOK. (pause)

(Student hears and repeats more models for saturation practice.)

NOW ON YOUR OWN. IF THE SENTENCE YOU HEAR IS IN THE PRESENT, CHANGE IT TO THE PAST: IF IT IS IN THE PAST CHANGE IT TO THE PRESENT. AND REPEAT THE CORRECT RESPONSE.

ONE. I BUY A CAR. (pause) I BOUGHT A CAR. (pause)

TWO. I BOUGHT A BOOK. (pause) I BUY A BOOK. (pause)

Etc. etc.

Note. It will be observed that this is the first exercise in which each item is labeled by One, Two, etc. This is necessary in order to keep the student from confusing the cue with the correct response. Whenever numbering of items is not necessary to clarify to the student what the next step is, it should be avoided in order to make the student feel at ease instead of making him feel that he is drilling language "by the numbers."

b. Practice in use of the genitive case.

Example

LISTEN AND REPEAT.

THE HOUSE OF MY FATHER. (pause) MY FATHER'S HOUSE. (pause)

THE CAT OF MY BROTHER. (pause) MY BROTHER'S CAT. (pause)

(Student hears and repeats more models for saturation practice.)

NOW ON YOUR OWN. CHANGE EACH OF THE STATEMENTS YOU WILL HEAR INTO THE POSSESSIVE CASE WITH S. AND REPEAT THE CORRECT RESPONSE.

THE HOUSE OF MY FATHER. (pause) MY FATHER'S HOUSE. (pause)

THE CAT OF MY BROTHER. (pause) MY BROTHER'S CAT. (pause)

Etc. etc.

Multivariation Exercise

The following example illustrates an exercise in which the student is asked to change three elements. It is assumed that he has mastered 1) the third person subject pronouns, 2) the past tense of the verb buy, and 3) the plural of regular nouns. Now he is given practice in combining his skill with these three patterns in a single exercise.

Example

LISTEN AND REPEAT.

JOHN BUYS A BOOK. (pause) HE BOUGHT TWO BOOKS. (pause)

MOTHER BUYS A DRESS. (pause) SHE BOUGHT TWO DRESSES. (pause)

(Student hears and repeats more models for saturation practice.)

NOW ON YOUR OWN. SAY THAT THE PERSON MENTIONED BOUGHT TWO OF THE OBJECTS YOU WILL HEAR AND USE THE PRONOUN. REPEAT THE CORRECT RESPONSE.

JOHN, BOOK. (pause) HE BOUGHT TWO BOOKS. (pause)

MOTHER, DRESS. (pause) SHE BOUGHT TWO DRESSES. (pause)

Etc. etc.

A variant form of the master cue in this example might be:

DID JOHN BUY MORE THAN ONE BOOK? (pause) YES, HE BOUGHT TWO BOOKS. (pause)

DID YOUR MOTHER BUY MORE THAN ONE DRESS? (pause) YES, SHE BOUGHT TWO DRESSES. (pause)

Etc. etc.

A Multivariation Drill then, can be defined as a drill in which unrelated forms and structures, which the learner has practiced and mastered individually, are presented for random practice.

Parceling of Ready-made Units

The following is a blueprint for adapting commercial materials for automated language practice by transforming the source material into a language workout which includes hearing, listening-comprehension, mimicry-memorization, reading, copying, and writing.

For the mechanical procedure in the art of parceling, follow these directions:

1) Load your source material on tape recorder A, the playing machine. The latter must have an instantaneous pause button and preferably one that can be locked into position.

2) Load a blank tape on tape recorder B, the recording machine. An instantaneous pause button on the second machine is helpful but not necessary.

3) Connect tape recorder A to B by plugging one end of a patch cord into the External Amplifier Outlet of machine A and the other end into the Radio/Phonograph Input of machine B. Leave the loudspeaker on machine B in "On" position.

4) After matching the volume controls for best results you are ready to transfer the source material on machine A with proper pauses on to the blank tape on machine B.

5) To insert the pauses between the source material as it is being transferred to the blank tape on B, simply stop the tape on machine A with the instantaneous pause button. While tape on A is thus stopped, the tape on B continues to run while "recording" silent space. As soon as you release the pause button on machine A, the source material will again be recorded on machine B.[12]

12. If the source material is on disc, it can be either first transferred to a tape (which then becomes Tape A) or the disc on a turntable can be used as machine A. In order to stop the disc instantaneously for inserting the pauses, cut a sheet of paper that is larger than the turntable and place it between the turntable and the disc. To stop the disc, grasp the sheet of paper with forefinger and thumb. If the latter method is used, let the learner first hear the entire dialog in short utterances and then the entire dialog in longer ones. This is necessary because it is almost impossible to find the exact starting point on a microgroove disc.

6) To record your voice--directions to the learner, questions, answers--follow these steps: stop both machines A and B and lock instantaneous pause button into stop position; unplug patch cord on machine B; plug in mike on machine B; release pause button on machine B and speak into the mike.[13]

In addition to the two tape recorders, the patch cord and the tapes, you will need a stop watch, a tapescript on which you have written everything you will voice, the text of the source material, and a blue and a red pencil.

It is suggested that you read the following tapescript aloud so as to get "the feel" of the program. Please note that for demonstration purposes our target language is English. CAPITAL LETTERS indicate what you will say and record (what you will "voice" as the jargon has it); the very small print shows what the native voices on the source material say; and the standard print represents running explanations which, of course, would not be recorded.

SAMPLE OF PARCELED LAB UNIT

LIFE IN THE UNITED STATES SERIES, NUMBER 5. TODAY WE ARE BACK WITH OUR FRIENDS BOB AND MARTIN IN THE TOWN OF HANGMAN'S FLAT, SOUTH DAKOTA. AS YOU RECALL MARTIN IS AN EXCHANGE STUDENT FROM ABROAD STAYING WITH BOB AND HIS FAMILY. WHILE TAKING A WALK THEY PASS BY A HIGH SCHOOL. LET'S APPROACH AND HEAR WHAT THEY ARE SAYING:

What's this building, Bob?--It's our high school, Martin, and school is just out. --You mean the students go home at a quarter to four?--Yes, and there are the buses waiting for them.

etc. The entire two minute dialog between Bob and Martin is transferred from Tape A to Tape B.

NOW LET'S LISTEN ONCE MORE TO BOB AND MARTIN.

The entire dialog is transferred a second time from A to B.

NOW YOU WILL HEAR BOB AND MARTIN AGAIN. THIS TIME, HOWEVER, YOU WILL HEAR ONLY THREE OR FOUR LINES AT A TIME. AND AFTER EACH THREE OR FOUR LINES YOU WILL HEAR A FEW QUESTIONS. IN THE PAUSE THAT FOLLOWS EACH QUESTION THINK OF THE ANSWER. DO NOT SAY THE ANSWER. THEN YOU WILL HEAR THE CORRECT ANSWER.

What's this building, Bob?--It's our high school, Martin, and school is just out. --You mean the students go home at a quarter to four?

13. Much of the operation under 6) is simplified if you have a "mixer attachment."

NOW THE QUESTIONS:
WHAT DID MARTIN WANT TO KNOW? (pause) HE WANTED TO KNOW WHAT KIND OF BUILDING IT WAS.
WAS THIS AN ELEMENTARY OR A HIGH SCHOOL? (pause) IT WAS A HIGH SCHOOL.
AT WHAT TIME DO AMERICAN HIGH SCHOOL STUDENTS GO HOME? (pause) AT A QUARTER TO FOUR, OR FIFTEEN MINUTES TO FOUR.
NOW LET'S LISTEN TO THE SAME EXCHANGE AGAIN.

The above three lines of the dialog are transferred once more. Now that the learner has been challenged by the questions he will be eager to find out what he may have missed or failed to understand.

NOW LET'S HEAR WHAT ELSE THEY ARE SAYING.

Yes, and there are the buses waiting for them.

etc. The next three or four lines of the dialog are transferred and will be followed by questions and answers on the content as above.

NOW LET'S HEAR THIS SAME EXCHANGE AGAIN.

Yes, and there are the buses waiting for them.

etc. The entire two minute dialog is thus presented in small parcels to the learner for listening-comprehension without translation. Now that the learner has heard each line several times and understood the gist if not the details of the dialog, he is instructed:

NOW YOU WILL HEAR BOB AND MARTIN AGAIN. THIS TIME THERE WILL BE A PAUSE AFTER EACH UTTERANCE THEY SAY. REPEAT WHAT BOB AND MARTIN SAY. IMITATE THEM AS WELL AS YOU CAN.

What's this building, Bob? (pause)
It's our high school, Martin, (pause)
and school is just out. (pause)
You mean (pause)
the students go home (pause)
at a quarter to four? (pause)

NOW REPEAT AGAIN. THIS TIME EACH UTTERANCE WILL BE LONGER.

What's this building, Bob? (pause)
It's our high school, Martin, and school is just out. (pause)
You mean the students go home at a quarter to four? (pause)

NOW REPEAT AGAIN.

Yes, and there are the buses (pause)
waiting for them (pause).

etc. The next four or five lines are presented for repetition in short but meaningful utterances.

AND NOW, REPEAT AGAIN. EACH UTTERANCE IS LONGER.

Yes, and there are the buses waiting for them. (pause)

etc. The entire two minute dialog is thus parceled out on tape B with pauses for student repetition, first in short and then in longer utterances. To transfer the section with the longer utterances, rewind to starting point. With a little practice and a well-working instantaneous pause button this is no problem. The pauses for the short and longer utterances should be marked with a red and blue hash mark respectively on the text of the source material.

AND NOW LET'S LISTEN TO BOB AND MARTIN FOR A LAST TIME.

The entire dialog is transferred once more. Now that the learner has heard, understood, and said the entire dialog, he is ready to read and write the material. Here is the parting message:

AS YOU LEAVE THE LAB, PLEASE PICK UP THE TEXT OF THIS DIALOG WHICH WE HAVE MIMEOGRAPHED FOR YOU. YOU WILL FIND IT ON THE TABLE NEXT TO THE EXIT. YOUR ASSIGNMENT IS TO READ AND COPY THE ENTIRE DIALOG AND TO BE READY TO TAKE DICTATION ON IT WHEN WE MEET AGAIN IN THE CLASSROOM. THIS IS ALL FOR TODAY. DON'T FORGET TO CLOSE DOWN YOUR STATION. GOOD-BYE TILL WE HEAR EACH OTHER AGAIN. END OF PARCELED UNIT, LIFE IN THE UNITED STATES SERIES, CONVERSATION NUMBER 5.

IV. SELF-EVALUATION PRACTICE

Self-evaluation practice gives the learner the opportunity to compare his speech habits (patterns and pronunciation) with the perfect model he has imitated. In order to clarify the value of self-evaluation practice, it is important to distinguish between <u>simultaneous</u> and <u>delayed</u> listening.

In simultaneous listening the student repeats the model while speaking into an activated mike, and hears himself through his earphones <u>subjectively</u>, that is, with his inner voice distorted by bone conduction. Moreover, he is engaged in four tasks: listening to the model, trying to imitate it, listening to himself, and attempting to memorize as much as he can.

In delayed listening the student listens to his recording at a later time. He now hears himself <u>objectively</u>, that is, he hears his voice as others hear it. Now he is absorbed in one task only: trying to discover the imperfections in his speech habits by contrasting his utterance with the immediately preceding model.

The two processes might be compared to what happens when a football player fumbles the ball during a game. If the game has been filmed, the player can later watch himself on the screen, concentrating his attention on where and why he made his mistake, and the movie can be repeated as often as necessary.

The foreign language student who can listen to his own performance <u>after</u> the performance is in much the same position: he can concentrate on identifying his errors, and this is the first step toward self-correction.[14]

It must be emphasized that the greatest benefit from self-evaluation practice is derived when the learner has had ample practice with the material he will be recording. If he is asked to record and play back patterns that are new to him, his pronunciation and fluency will be quite imperfect and this will undermine his self-confidence instead of increasing it. While self-evaluation practice may be an important and vital part of language learning, it should be used judiciously and sparingly.

It is suggested that purchasers of laboratory equipment who cannot afford a playback facility for each student do, however, buy a fair number of recorders and make certain that the activated headsets are electronically compatible with these and other items. In this way, student speech can be recorded for examination or self-evaluation purposes in groups of six or eight, easily accommodating the whole class during one period. At the same time, a complete laboratory can gradually be developed if desired, with no waste of equipment.

The only exercises that should be used for self-evaluation practice are mimicry-memorization practice. The self-evaluation practice of the phrases presented in mimicry-memorization can be made an integral part of the cumulative review discussed above and can be used as a further reinforcement of already learned patterns. Under such a system the student would record and listen back to each group of sentences four or five weeks after they were first introduced. By this time his mastery of each sentence should be nearly perfect and the self-evaluation will boost the student's self-confidence.

How much time of each laboratory period should be devoted to self-evaluation practice? One point to remember in answering this question is that for every three minutes that the student records himself one must allow

14. For further information on the pros and cons of recording and playback, see <u>Audio-Visual Instruction</u>, September 1959, special issue entitled, "What Do We Know About the Teaching of Foreign Languages?" and, William N. Locke, "To Record or Not," <u>MLJ</u>, December 1960.

another three minutes for the time needed to listen to himself.

In general it might be suggested that not more than 20 per cent of the laboratory period should be spent in self-evaluation practice. (The 20 per cent includes the time needed for recording and listening back.) It is also suggested that the self-evaluation practice be made the last activity of the student in a laboratory period that offers all four practices (Listening-Comprehension, Mimicry-Memorization, Creative Practice, and Self-Evaluation). When placed as the last item on the program the student will not have to interrupt other activities if he wishes to listen back to himself more than once or go over one or two passages several times. Furthermore, by placing the self-evaluation practice last, the teacher creates motivation which will sustain the learner's interest toward the end of the period. The motivation results in part from the natural desire to hear one's own voice and in part from the student's desire to obtain immediate tangible results from his efforts. He will want to hear himself in order to evaluate how he has performed in comparison with the model.

Note. An effective way of convincing a beginning student that practice makes perfect is to have him record in the first two weeks a short passage which he has not practiced before. This recording is filed. About five weeks later after thorough practice, the student records the same material. When he hears and compares his two performances he will surely be proud of his improvement and return to his task with vigor and enthusiasm.

These are but a few of the many types of exercises that can be offered in the language laboratory. But whatever the exercise may be, it is important to keep in mind that the prime objective is always the rapid and automatic execution of responses which will foster learning by listening and imitation, by analogy rather than analysis, and by practicing the language rather than studying it.

Summary in Do's and Don't's for Language Lab Practice

1. Use only materials intended for oral communication.
2. Whatever the learner says should be a complete utterance and in the target language.
3. Each lab period should preferably include listening-comprehension, creative pattern practice and mimicry-memorization practice.

4. When the learner is required to "respond" always provide the correct response for self-correction.
5. Each exercise within each practice should be no longer than five minutes.
6. Visual clues and pictorial stimuli are of great value as long as they do not contain any writing.
7. Do not let the learner see in written form what he is hearing until he has mastered it by ear alone.
8. Never let the learner say anything in the beginning stages unless he has had ample opportunity of hearing it first.
9. All materials for creative pattern practice should first be presented in class.
10. Do not devote more than a very small fraction of the lab time to Self-evaluation (record and playback).

Learning Activities in the Classroom

Although we have assigned to the language laboratory the main task of developing the learner's audio-lingual skills, this does not mean that the laboratory is the only time and place for active practice in the spoken language skills. Speaking and hearing should likewise form the core activity of the classroom. The difference, however, is that while the function of the laboratory is to train the learner in the mechanistic phase of language learning which is necessary before the purposeful use of language can begin, the classroom is the place where the mechanistic skills will be put to use and practiced as "live" speech in situations in which the learner's oral production is unpredictable, i. e. cannot be predetermined. Nor need it be predetermined because the "live" teacher is able to provide immediate correction for any mistake that the learner might make.

In other words while the <u>teacher on tape in the laboratory</u> can do the mechanistic phase of language learning more effectively and efficiently than the <u>live teacher in class</u>, it is only the latter who can assist the learner in the application of the thoughtful use of language. Moreover, because in the classroom all the learners can read at the same time without interfering with each other, the classroom should exclusively be used for the

visualization of oral materials practiced in the lab or the reading of materials which will never be used in the lab. That is to say, then, that oral activity in the class may be based both on oral or written materials.

Types of learning activities based on oral materials (i.e. learners have no text)

1. Instructor introduces new patterns and structures that will later be practiced in lab. The presentation should include hearing; repeating in full choral and partial choral groups, and above all individual repetition. The presentation should be limited exclusively to the "Perception Phase" of the pattern drill, that is the "listen-and-repeat" phase. The "Creative Phase," that is the "stimulus-and-response" phase should be relegated to the laboratory.

2. The learners "act out" in teams the situation dialogs practiced and memorized in the lab.

3. The instructor "activates" the patterns practiced and assimilated in the lab by means of self-propelled chain drills (learner-learner, learner-teacher, teacher-learner), reversed roles, directed dialog etc..

4. Instructor gives five-minute talk on topic in which he uses circumlocutions and other devices if he notices that learners are not understanding.

5. Instructor develops listening-comprehension exercise heard in lab by means of questions which this time are, however, not followed by correct answer: now the learner gives the answer.

Types of learning activities based on written materials (i.e. learners have text)

Note. Reading should only be introduced once the learners have become familiar with the entire sound system in the pre-reading instruction phase of the program.

1. Instructor evaluates comprehension of reading assignment done at home. Since the basic principle is that reading is not to be comprehended in terms of its restatement in English, translation is not acceptable. The instructor should ask questions on content and the learner answer. Great care must be exercised that the questions asked "feed" the learners the necessary structures and that they will include only structures and vocabulary

appropriate to their level of learning. Learners should be made aware of the fact that a short, correct answer is better than a long, incorrect one. The purpose of the questions is not to elicit linguistic creativity, but to check on how well the learners have understood the reading assignment. One-word answers are often all that is needed. Another device for evaluating the learners' reading comprehension of a home assignment consists in the multiple-choice answer, the true-and-false system and the quoting aloud of parts of the assignment and asking such questions as "Who said this?," "Where did this happen?," etc., etc..

It is suggested that reading assignments done at home never be "gone over in class": Those who did their assignment will be bored; those who failed to do it count on doing it in class.

2. Learners "sight read" aloud individually and/or listen to instructor read. After every few lines or a paragraph, instructor helps learners arrive at meaning without reference to English. This can be done through a combination of the following techniques: paraphrasing into easier structures; suggestive questioning; drawings, and other visual demonstrations such as acting out in order to understand a word or an action, opposites, contextual clues and other ingenious devices which make the class an exhilarating challenge to both instructor and learners.

3. Instructor puts learners orally through exercises that will be assigned in writing at home.

4. Instructor gives dictation in class--preferably a dictation which he has taped beforehand--on materials which the learners have heard, said, read and copied. Papers are exchanged for immediate correction when learner's interest is still at high point and so that they do not go home "to sleep" on their errors.

Note. A taped dictation is preferable because the learners cannot slow down the instructor and the dictation can be repeated over exactly the same way. It is not advisable to give it in the lab because the time can be more profitably used to have the learners speak. And it is only in the lab that they can all speak at the same time. In other words, it is a poor practice in terms of investment to use the lab for any activity which can equally well be carried out in the classroom.

SUMMARY OF DO'S AND DON'T'S FOR THE CLASSROOM

1. Teach the entire period as a "cultural island"--if you must use English, then only at the end of the period in the last two or three minutes.

2. Never teach the target language in terms of its restatement in English: translating is not an aid but a hindrance in the learning process.

3. Do not ask or allow your learners to say or write what they cannot yet express correctly: oral and written production should be practiced in doing what is right and not in practicing mistakes.

4. If grammatical analysis is used it should solely be assigned for study outside the classroom. Class time should only be employed for hearing and speaking the language as well as reading, as long as reading forms the basis for hearing and speaking.

5. Learners should ask questions in English only after class.

6. Do not use materials intended for reading in the language lab: the eye can go back if it failed to understand the meaning, but sound is fleeting. Even a native Frenchman would find it difficult to understand an essay by André Siegfried if he merely heard it and few native Germans could follow a short story by Thomas Mann by ear alone.

7. Do not dissect literary works of art for the mechanistic phase of language practice: use them in class for explication de texte.

8. Begin each class with a brief "warm-up" period.

9. Be thankful that the mechanistic part of language practice can be done so effectively in the lab, thus freeing you for creative language teaching in terms of its inherent formative experience.